

FRACTIONAL CURRENCY COLLECTORS BOARD

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NOVEMBER 1991 NEWSLETTER

Sorry it took me so long to get this issue out, but the hobby activity has been proceeding at a hectic pace. The biggest headliner has been the surfacing of a previously unknown Treasury Presentation Book with S.M. Clark's name on it. Stack's auctioned it and realized a price of \$15,000 plus fee from member Halpern. Several other pieces have surfaced and will appear in Glazer's "Currency Auction Sale". As I receive details of the finds, I'll include them in the next Newsletter. Mike Marchioni and I have been collaborating in creating a "Beginner's" version of the Encyclopedia and we are essentially complete with the First Issue. Frankly, I'm excited because it is so much easier to read than my previous efforts. It has all the information in the text areas and has a very simple listing of basic notes (no varieties). I feel that you will all want copies of the rewritten text to replace the dry text of the original! BUT, it ain't done yet... Mike is currently editing my Draft number 3 of the Second Issue and Benny Bolin has joined in the effort as well. Progress!!!

I will be attending the FUN show with Doug Hales and we are looking forward to seeing you there (early January in Orlando). If you are planning to attend, why not drop Doug a line and see if we can't all get together?

Attached you will find a group of items that hopefully will interest you--

1) A new membership application blank for you to use in recruiting new members. Note that my address has been corrected in the hope that we haven't lost members because of expired forwarding instructions at the Post Office.

2) A photocopy of page 74 of the Stack's October 15, 1991 Auction Catalog. This is the page illustrating and discussing lot 342, the newly discovered Clark presentation book.

3) The ANA Centennial Anthology included a section covering the history of the Fractional Currency Presentation Books written by member, Martin Gengerke. A photocopy is attached for your reference.

4) "The Essay Proof Journal", Vol 48, #2, 2nd Quarter 1991 reprinted a Classic Article by Dr. Julian Blanchard on "Bank Note Proofs as Distinguished from Bank Note Reminders (originally published in 1945), and Clarence W. Brazier's "Prints on India Paper or Cardboard". Copies are attached.

5) I ran across a very interesting and quite informative group of articles on Paper Making and on Watermarks in "Linn's Stamp News". Sorry about the small size of the type, but when I reduced the articles to one page each, the type got tiny. Sorry about that but then it would have occupied three pages of regular size. Oh Well!

6) Leon Lindheim writes a coin column for the "Cleveland Plain Dealer". Every now and then he discusses items concerning Fractional. The Article is attached. The picture is improperly labeled, but then so is "The Plain Dealer"...

7) "The Numismatist" July, 1991, published a pleasant article by R. Scott Carlton, "A Numismatic Journey Through Steubenville" which contained a treasure house of information about Lincoln's Secretary of War, E.M. Stanton. Since Stanton appears on the 50 cent 3rd issue Fractional, Ergo, we too, are interested. A copy is attached for your information.

8) Last but definitely not least is an article from the 8/22/1991 issue of "Coin World". Susan Maitby writes about the fact that "Paper money chemically stable, but not durable". It is MUST reading for all collectors of paper money. A copy is attached so that you might read it now.

Milt Friedberg

U. S. FRACTIONAL CURRENCY

EXTREMELY RARE FRACTIONAL PRESENTATION BOOK



Lot No. 342



(Notes reduced)

- 342 **Fractional Currency Presentation Book.** "Presented" to Spencer M. Clark, Superintendent of the National Currency Bureau, with his name on the cover. A leather bound, gold stamped book, about 4 $\frac{3}{4}$ " x 6 $\frac{1}{2}$ ", containing 31 uniface Proof impressions of Fractional Currency notes of the first three issues. One of 9 such books known of the approximately 15 presented in May, 1866 to President Andrew Johnson, his Cabinet, and a few Congressmen. The cover is somewhat scuffed, but not loose or detached. The contents are clean and bright, with far less foxing than on most of the other 8 books known.

Identical to the others known in that the 31 Proofs contained are unusually sharp, vivid impressions, none of which have the surcharges normally found on the second and third issue notes. Most of the Proofs seen here are known to exist only in these 9 presentation books; very few exist outside the books. These are **not** the normal production Proofs that were sold to the public in sets and commonly available today. The book should not to be confused with the "common" presentation books of vignettes often seen; these rare books contain actual full Proof impressions of the then-circulating Fractional Currency notes. This is the first of these rare and historic books to be offered publicly since 1977, and only the second we have been privileged to sell.

The full history of these books can be found in the recently published *A.N.A. Centennial Anthology*, in an article by Martin Gengerke. That article lists the pedigrees of 8 of the books; this is a newly discovered 9th example.

From papers in the National Archives, it is known that 13 were presented on May 9th and 10th, 1866. In addition Spencer M. Clark (in charge of production of the books) had at least two made for himself. The full roster of the 15 books known to have been made is as follows:

- 1) **President Andrew Johnson.** William Philpott; B. Max Mehl; Milt Friedberg; Martin Gengerke; Douglas Hales.
- 2) **Salmon P. Chase, Chief Justice of the Supreme Court.** Present whereabouts unknown.
- 3) **Treasurer F.E. Spinner.** George C. Slawson Collection (Stack's, April 2, 1970, lot 1668); Robert A. Russell (Bowers & Ruddy, June 20, 1977, lot 2180); Dr. Ronald Kessler; Martin Gengerke; Milt Friedberg.
- 4) **William H. Seward, Secretary of State.** Present whereabouts unknown.
- 5) **Edwin M. Stanton, Secretary of War.** Present whereabouts unknown.
- 6) **Gideon Welles, Secretary of the Navy.** Welles family to Martin Gengerke through a Pennsylvania antique dealer in 1981.
- 7) **Hugh McCulloch, Secretary of the Treasury.** Present whereabouts unknown.
- 8) **James Harlan, Secretary of the Interior.** Present whereabouts unknown.
- 9) **James Speed, Attorney General.** Present whereabouts unknown.
- 10) **Original binding, no name on cover.** Believed to have come from Postmaster General William Dennison; Robert Herdegen; A.N.A. Museum.
- 11) **L.S. Foster, President Pro Tem of the Senate.** B. Max Mehl; Wayne Raymond; New Netherlands Coin Co.; Herman K. Crofoot; Smithsonian Institution.
- 12) **Senator William P. Fessenden.** Donated by the Fessenden family to the A.N.S. Museum in the 1940's.
- 13) **Schuyler Colfax, Speaker of the House.** Present whereabouts unknown.
- 14) **Spencer M. Clark, Superintendent of the National Currency Bureau.** Dr. E.R. Hodge; Col. E.H.R. Green; F.C.C. Boyd; John J. Ford, Jr.
- 15) **Spencer M. Clark. THE PRESENT EXAMPLE.** No prior pedigree known.
- 16) **Original covers and binding gone** (possibly one of the above "unknown" books). Contents intact. Purchased at the 1984 Detroit A.N.A. Convention by Martin Gengerke; now in a private Texas Collection.

Without doubt one of the rarest and most important presentation books ever made by the Treasury Department, and the pièce-de-résistance of any library or Fractional Currency collection.

History of the Fractional Currency Presentation Books

by Martin Gengerke

Background

The practice of various governments of presenting gifts to foreign or domestic dignitaries can be traced back for centuries, and remains today a common diplomatic gesture. In this country it probably began as soon as Columbus landed, and continued with the Pilgrims nearly a hundred years later. From Washington's time till the late 1800's, Indian chiefs were routinely presented not only with the usual assortment of blankets, utensils, and tools, but with Indian Peace Medals that are highly prized by collectors today.

In 1833, State Department representative Edmund Roberts, on a mission to the far east, reported from Batavia: "I must not omit to mention that presents are widespread in these countries, & are considered a mark of respect." Thus began the saga of what are no doubt the most famous examples of numismatic presentation gifts ever made - the sets of Proof coins prepared in 1834 for presentation to the King of Siam and the Sultan of Muscat. The King of Siam set was recently reported to have sold for over \$3,000,000. This despite the fact that some of the coins were Proof-only concoctions that differed somewhat from the coins that actually circulated.

Far more common are presentation books of vignettes prepared by the Bureau of Engraving and Printing (and on rare occasions by the Bank Note Companies). These books, all different one-of-a-kind items, contained selections of engraved vignettes, from a few dozen to over a hundred, usually including many that were used on circulating notes. Scores, or possibly even hundreds of such vignette books are known, many with the names of the recipients gold stamped on the cover. They were presented to senators, congressmen, railroad and other corporate presidents, and local politicians and civic leaders. Many are quite beautiful, and contain numerous vignettes not seen elsewhere.

The Fractional Currency Books

Of far greater rarity than the vignette books, and resembling the Siam and Muscat presentation coin sets in that they contain Proof impressions of greater clarity and detail, and in a different form, than the public ever saw, are the little known Fractional Currency Presentation Books prepared under President Andrew Johnson.

One inevitable result of war is the hoarding of hard currency, and the Civil War was no exception. Small change so quickly and thoroughly disappeared from circulation that merchants could go for days at a time without seeing change of any denomination. Stamps began circulating, creating "runs" on the Post Office, but this solution was hardly adequate, as the stamps quickly became a sticky mess. Treasurer F.E. Spinner's solution was the proposal to print paper money in denominations of 5c, 10c, 25c, and 50c, with the likeness of U.S. stamps on them. This became what Treasury records refer to as Postal Currency, and what current numismatists call the First Issue of Fractional Currency. In all there were five separate issues from 1862 to 1876, with a total emission of over \$369,000,000.

Fractional Currency was quite popular at the time, not only with the general public, which badly needed the small denominations, but with collectors as well. Numismatic auctions first began offering Fractional Currency in the 1870's, decades before Large Size notes appeared at auction. Even while the Fifth Issue was being printed, collectors were trying to acquire the First Issue perforated notes and the Third Issue autographed notes.

With this background, it is not surprising that the Treasury began selling sets of Fractional Currency to the public; both regular issue sets and sets of specimen notes were sold, much the same way as the government sells Proof sets today.

It is also therefore not surprising that Fractional



Fractional Currency Presentation Book to President Andrew Johnson

Currency would be used in some form of official presentation items. In April 1866, one year after Johnson succeeded to the presidency, the Treasury department did in fact prepare just over a dozen ornately embossed, leather bound presentation books, containing 31 specimens of U.S. Fractional Currency.

There is no record of where the order authorizing them originated, nor is there any record of what prompted production of the books. If prior practice is any indication, however, diplomacy and tact were high on the list. While Johnson's impeachment was still two years off, and the Civil War was over, deep divisions were nevertheless forming over Johnson's reconstruction policies. Not only was Congress deeply divided (as usual, largely along party lines), but Johnson's cabinet itself was split. The need to maintain the fragile peace was obvious, and even measures as small as a presentation book were considered.

Since no copy of the original order authorizing the books exists, the complete list of intended recipients is unknown. However, each of the books was accompanied by a Treasury letter to the recipient, and "press copies" of the letters were retained in Treasury correspondence files in the National Archives.

Contained in the Archives are copies of letters to only thirteen dignitaries:

- 1) Andrew Johnson - President of the United States
- 2) Salmon P. Chase - Chief Justice, U.S. Supreme Court. As Chief Justice, Chase later

presided over the Senate impeachment trial of Johnson.

- 3) F.E. Spinner - Treasurer of the United States
- 4) William H. Seward - Secretary of State
- 5) Edwin M. Stanton - Secretary of War. (Johnson's impeachment, while actually a result of the deep national differences over his reconstruction policies, was in fact officially triggered by his dismissal of Stanton, in defiance of the Tenure of Office Act.)
- 6) Gideon Welles - Secretary of the Navy
- 7) Hugh McCulloch - Secretary of the Treasury
- 8) James Harlan - Secretary of the Interior
- 9) James Speed - Attorney General
- 10) William Dennison - Postmaster General
- 11) L.S. Foster - President Pro Tem of the Senate
- 12) William P. Fessenden - U.S. Senate. (Fessenden, the "lowest" ranking official recipient of the books, was nevertheless a wise choice. Johnson survived impeachment by just one vote, and Fessenden was one of only seven republican senators to vote for acquittal.)
- 13) Schuyler Colfax - Speaker of the House

A 14th book is known, given to Spencer M. Clark, Superintendent of the National Currency Bureau. Since the presentation letters were signed by Clark, there was naturally no letter presenting one to him. That Clark should have had one book prepared for himself is not surprising, given his egotistical nature and the fact that he had his own likeness put on the

Third Issue 5c note, prompting the law that to this day forbids the likeness of living persons on our currency.

Since at least one book is known with an original cover and without a name, it is logical to assume that a few others may have been made, though none have yet come to light.

All books were presented May 9th and 10th, 1866, accompanied by letters signed by Spencer M. Clark. The letter to the President, dated May 9, 1866, read as follows:

Sir:

I have the honor to transmit herewith a small volume prepared in this Division containing Specimens of all the paper issues made by this Department of a less denomination than one Dollar.

I think it will not be without interest to you as a memento of one of the measures this Department was compelled to use in sustaining the government during its time of trial; and as the necessity for such issues will pass away when the country is sufficiently recuperated to restore species to the channels of circulation, the time I trust will soon come when such a volume will be interesting as a historic record.

I have the honor to be,
Very Respectfully,
Your obedient servant,

(S.M. Clark)

Chief of Division

To the President.

Letters to the other recipients varied slightly, and were dated May 10, 1866. None of the original letters are presently known.

Description of the Books

The books themselves were gold embossed on the leather covers and spine, with the name and title of the recipient on the front. Each of the 31 specimens (mostly wide margin notes) was mounted on a separate gilt-edge page. There were few differences - Johnson's book has an additional gold embossed vignette of him on the back cover, and Spinner's book has a facsimile of his famous signature on the cover, and a vignette of him inside.

The notes themselves, however, are of particular numismatic and historic interest. During the 1860's the printing of Federal currency was new, and was

intended to replace the thousands of private bank issues. The bank issues, now known as "broken bank" notes, were highly distrusted by the public. Not only were many banks out of business and their notes worthless, but even if the bank was still solvent, the note might be counterfeit. Counterfeiting was at an all-time high, and it is believed that as much as 25% of the currency in circulation at the time was counterfeit. Given this background it is not surprising that the Treasury Department was experimenting with a great many anti-counterfeiting measures. Spencer Clark, Superintendent of the National Currency Bureau, hired a chemist and inventor named Stuart Gwynne, and in the ensuing years numerous types of papers and inks were tried. Much of the experimentation was done on the Fractional Currency of the period, and involved many types of embedded fibres, bronze surcharges, "tint" plates and tinted paper.

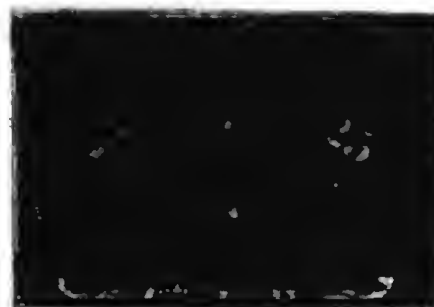
During this period advances in photography were also being made, and the need was felt to make notes secure from counterfeiting by photographic means. Thus the use of bronze surcharges was begun. The human eye could easily see the engraving through the bronze, but the camera could not. Surcharges of various forms were used on notes of the Second Issue and Third Issue Fractional issues, and the Treasury Department was very careful in preventing the release of such notes without the surcharges, lest printing plates be photographically etched from them. In the late 1860's, the Treasury officially sold Fractional Currency to the public in three forms - as large, ornate Fractional Currency Shields, in type sets of the regular issue notes of the first three issues (later the fourth issue was included), and type sets of wide margin specimen notes of the first three issues. However, in all cases the second and third issue notes had the proper surcharges.

Thus the extraordinary nature of the fourteen presentation books becomes apparent, for none of the second or third issue notes contained in them had any surcharges. In addition, the impressions in the books are extraordinarily sharp and clear, on soft white India paper which lent itself to such vivid, clear impressions. That release of proofs in such form was unusual can be surmised from the fact that many of the notes in the books are totally unknown in individual form outside of the books.

The books, measuring 6-3/8" x 4-3/4", are bound in full leather (brown, black, blue, red, and green covers are known), with gold embossed borders front and back. The name and title of the recipient appear in the center of the front. The same notes appear in all books, each on a separate gilt-edge page:



First Issue 25c back with 'ABNCo' monogram only known in the Treasury books.



Second Issue 25c without bronze oval.



Third Issue 50c Justice without "Fifty" or bronze surcharges at sides

First Issue:

5c Face (on the normal orange/straw paper for the issue).

5c Back (on the normal paper for the issue, but without the note-size cutting guide lines found on specimens sold to the public). Only two are known outside of the books.

10c Face (on thin white India paper). Two are known outside of the books.

10c Back (on thin white India paper, but without the note-size cutting guide lines found on specimens sold to the public). Only two are known outside of the books.

25c Face (on the normal orange/straw paper for the issue).

25c Back (on the normal paper for the issue, but without the note-size cutting guide lines found on specimens sold to the public). In addition, the ABNCo monogram can be found at the lower right. Unknown outside of the books.

50c Face (on thin white India paper). Unknown outside of the books.

50c Back (on thin white India paper, but without the note-size cutting guide lines found on specimens sold to the public). Only one or two are known outside of the books.

Second Issue: All on thin white India paper, with no bronze surcharges on the face, and no outline denomination surcharges or corner surcharges on the back.

5c Face. Two known outside of the books.

5c Back. Unknown outside of the books.

10c Face. Two known outside of the books.

10c Back. Unknown outside of the books.

25c Face. One known outside of the books.

25c Back. Unknown outside of the books.

50c Face. One known outside of the books.

50c Back. Unknown outside of the books.

Third Issue: All on thin white India paper, with no bronze surcharges on the face, and no outline denomination surcharges or corner surcharges on the back.

3c Face, Dark Curtain. One known outside of the books.

3c Back. One known outside of the books.

5c Face. One known outside of the books.

5c Red Back. One known outside of the books.

5c Green Back. One known outside of the books.

10c Face. One known outside of the books.

10c Red Back. Unknown outside of the books.

10c Green Back. Two known outside of the books.

25c Face. One known outside of the books.

25c Red Back. Unknown outside of the books.
25c Green Back. Unknown outside of the books.
50c Justice Face. Unknown outside of the books.
50c Spinner Face. Unknown outside of the books.
50c First Type Red Back. Unknown outside of the books.
50c First Type Green Back. Unknown outside of the books.

Of the major types issued, only the Light Curtain 3c face, the Type II Spinner 50c reverse, and the (unissued) Grant & Sherman 15c notes were omitted from the books.

In all, 13 of the 31 Specimens in the books are totally unknown outside of the books, and the remaining 18 are all Rarity-8. Of the 18 known outside of the books, only 9 have ever been offered at public auction.

Pedigrees of the Known Books

Of the eight original books traced to date, only two of them have complete pedigrees back to the original recipients:

Book #1: Presented to President Andrew Johnson. In 1932 it was in the possession of veteran paper money scholar William A. Philpott. At the January 23, 1932 meeting of the Dallas Coin Club there was a special exhibition of highlights of the Newcomer Collection of U.S. Coins, arranged by B. Max Mehl. To show the club's appreciation, Philpott presented Mehl with President Johnson's Fractional Currency Presentation Book, at a banquet at the Blackstone Hotel. The book next appeared in Abner Kreisberg's auction of November 28, 1965, lot 2536, and sold for \$1,500 to Milton R. Friedberg, author of the *Encyclopedia of United States Fractional & Postal Currency*. It remained in the Friedberg Collection for 13 years, passing in 1978 through Martin Gengerke to Douglas K. Hales, the present owner. The book is missing the 50c Justice Face, which has been replaced with a regular specimen note with surcharges.

Book #4: Presented to Treasurer F.E. Spinner. Whereabouts unknown until April 2, 1970, when it appeared as lot 1668 of Stack's sale of the George C. Slawson Collection. It was purchased by Nat Deutsch as agent for Robert A. Russell, and later sold with Russell's collection by Bowers & Ruddy, June 20, 1977, lot 2180 to Dr. Ronald Kessler. Martin Gengerke acquired it in trade in 1978, and it passed almost immediately to Milton Friedberg, the present owner.

Book #6: Presented to Secretary of the Navy Gideon Welles. One of two books for which the entire pedigree is known. Retained by the family and descendants of Welles until 1981, it was acquired early in that

year by Martin Gengerke (present owner), through a Pennsylvania antique dealer engaged to dispose of part of the Welles family estate.

Book #10: Unlike the other books listed, this book has the original ornate covers, but there is no name on the cover. Papers with the book indicate it may be either the book originally presented to Postmaster General William Dennison, or possibly an additional one requested by him. It is presently in the museum of the American Numismatic Association, a gift of Robert Herdegen.

Book #11: Presented to L.S. Foster, President Pro Tem. of the Senate. This book passed at unknown times from B. Max Mehl to Wayte Raymond to New Netherlands Coin Company. It appeared as lot 274 in New Netherlands' "Inventory Reduction Fixed Price List #1," April 1951, at \$118.50. It evidently did not sell, for it appeared the following year in their 37th Sale, May 17, 1952, lot 285, bringing \$92.50. It sold to Fractional Currency collector Herman K. Crofoot of Moravia, New York, and after his death was donated by his widow (ca. 1962) to the Smithsonian Institution, where it remains.

Book #12: Presented to William Pitt Fessenden, U.S. Senator from Maine. The second of the two books for which the entire pedigree is known, it remained in the Fessenden family until the early 1940's when it was given to the American Numismatic Society, where it rests today.

Book #14: "Presented" to Spencer M. Clark, Superintendent of the National Currency Bureau. Not in Frossard's 1893 Fixed Price List of Fractional Currency from the Clark estate, but later known to have been in the collections of Dr. E.R. Hodge, Col. E.H.R. Green, and F.C.C. Boyd. Acquired ca. 1967 by John J. Ford, Jr. (the current owner) with the rest of Boyd's Fractional Currency.

Book # ??: Original recipient unknown, as the original covers are long gone. Little known of the pedigree: in the H.O. Granberg estate in 1984; acquired by Martin Gengerke at the 1984 A.N.A. Convention, and later sold to a Texas collector.

Considering the fact that the names of the recipients were on the cover, and that the books contained U.S. Currency, it is highly unlikely that any have been destroyed. The presently "unknown" books are almost certainly still in existence, quite likely owned by descendants of the original recipients. Perhaps as they become more well known more may be reported!



Fractional Currency Presentation Book to Gideon Welles, Secretary of the Navy.



Fractional Currency Presentation Book to F.E. Spinner, Treasurer of the United States.

An Essay-Proof Classic

(For the benefit of newer members and/or purchasers of ABNCo. archival material, we are reprinting the following articles from very early JOURNALS. Both contain useful information about security printing papers and proofs.)

From Vol. 2, No. 4, Whole No. 8, October 1945:

Bank Note Proofs as Distinguished from Bank Note Remainders

by JULIAN BLANCHARD, Ph.D.

IT has been noticed that stamp collectors, and stamp dealers and auction catalogers as well, occasionally fall into error in their use of the term "proof" in relation to bank notes. Unfamiliarity with this field, and in addition the real scarcity of such proofs, no doubt account for the wrong use of this term.

The mistake that we refer to consists in applying the term proof to unissued remainders of bank notes. These remainders are frequently to be seen in sheets of four notes (sometimes only two), just as received from the printers, but perhaps more often as singles cut from such sheets. They are nearly always unsigned and undated, though some may be partially completed in this respect, and some may have spurious signatures and dates that were applied at a later time. They were never issued as currency, but were left on hand after a change of issue, or because of the dissolution or failure of the bank. We call them, for short, bank note "remainders." They are clean, crisp, and unblemished in appearance. The difference between such a specimen and the average worn and soiled bank note is even more striking than that between a stamp proof and a used stamp, and affords some additional excuse, perhaps, for putting it in the wrong category.

But the test for distinguishing remainder notes from proof notes lies in the difference between the kinds of paper upon which they were printed. And furthermore, with regard to appearance, one has but to compare these unissued notes, as beautiful as they are, with genuine proofs to realize the great superiority of the latter in the perfection of printing and bringing out of detail.

India Paper Used for Proofs

As in the case of stamps, proof impressions of bank notes were nearly always made upon India paper, backed by cardboard. Proofs of this kind were made of the individual vignettes and other portions of the design, for certain purposes, as well as of the completed plate of notes. We find the India paper sometimes still adhering to the card, but perhaps more often removed therefrom. Generally, but not always, we find the proof notes with small holes (2.5 to 3.5 mm. in diameter) punched along the lines for the signatures, a special indication that they were not to be used as actual notes. Of course, the presence or absence of the punchings does not prove anything, for they could be added if originally absent, and remainder notes have been seen with such holes.

The India paper thus employed is quite different from bank note paper. It is in reality a Chinese paper, and is made of bamboo fiber. It is rather thin, soft, and absorbent. Being handmade, it may vary considerably in thickness even within a small area; individual fibers, or clusters of fibers, are here and there distinguishable with the unaided eye, and there may be thin spots, and

other irregularities and small defects. It is fairly opaque, and very absorbent; a slight wetting on one side will show through almost instantly. Its thinness and its soft and absorbent qualities enable the finest lines of the engraving to be clearly impressed in the printing. But these characteristics also require that it be backed with cardboard to prevent destruction by the pressure of the printing press.

Another kind of paper used for proofs, and called *proof* paper, is a white handmade rice paper. This is somewhat thicker and more opaque than India, and more uniform, and it does not require the use of cardboard backing in the printing process. Most of the bank note proofs that have been seen are on India paper.

All handmade papers, India, rice and bond, are made on laid moulds, but since no pressure is used the laid lines may not be apparent. Modern laid paper is a machine made wove paper with a "laid" watermark impressed upon it.

Bank Note Paper

The paper upon which the actual notes were printed is *bond* paper, made of linen rags. Being handmade also, it likewise varies considerably in thickness and uniformity. It is somewhat thicker and much tougher and stronger than India, and is less absorbent, affording a less perfect impression. It has a hardness and stiffness not possessed by the soft and yielding India paper, so that when "snapped" it has much more of a crispy and crackling sound (that is, when unworn). As thin and fragile as it is in comparison with that used for our paper money today, it nevertheless has immeasurably greater lasting qualities than India paper would have for this purpose; wherefore an India proof note is not likely to be mistaken from an unissued remainder. The mistake that is made is in thinking a remainder to be a proof.

It has been found that a little experience is generally quite sufficient to enable one to make the distinction. In the absence of any such experience, and without examples of each for comparison, attention must be paid to the different paper characteristics that have been pointed out above, to avoid error.

In the examination and study of a large number of bank notes, both issued and in sheets of remainders, a considerable variation in paper has been observed, in thickness and in other characteristics. It is hoped to be able to present some further discussion of bank note paper in a future article.

From Vol. 3, No. 3, Whole No. 11, July 1946:

Prints on India Paper or Cardboard

by CLARENCE W. BRAZER

A member requests information as to plate proofs on India paper still adhering to the original cardboard backing.

Prints directly on cardboard cannot be soaked off. India paper is used to proof the fine lines of an engraving and cardboard is used to proof colors. Most India paper proofs were printed before the stamps. U.S. postage proofs on cardboard were generally printed after the stamps. U.S. revenue proofs on cardboard were probably printed before the stamps.

India paper for printing from engravings must be dampened to make the ink adhere to it from the engraved plate or die. It is so thin and delicate, especially when dampened, that it must be backed up with cardboard to withstand the several tons pressure of the roller press. Generally no adhesive is used and it is the pressure only of the dampened paper on the cardboard (or blotter as it is called by plate printers) that makes it adhere. Most India paper proofs are now off card as it sometimes comes loose from the card of its own accord, especially in the plain margins outside the engraving. For India paper still adhering to the original card backing, if the India paper extends to the edges of the cardboard, a scuffing of the edges toward the face with the thumb will loosen the India paper from the card and it may be peeled from the card by the use of tweezers, or it may be soaked off the card. Exceptions are some U.S. Revenue proofs which were printed on very thin India paper that has become brittle in the past 80 years and cannot be peeled nor soaked off successfully. It is better not to remove India paper from the card backing which protects it.

The pressure of printing sinks the India paper, and card backing, into the engraving, so that when the India paper is removed from the card backing, a colorless impression of the engraving may be seen on the card. As India paper is hand made and varies considerably in thickness, it is occasionally so thin that a small amount of ink is pressed through the dampened paper and traces of it are occasionally seen on the engraving embossed on the cardboard. Some such waste cards have at times been offered for sale as proofs!

India paper transmits moisture instantly and may thus be identified from stamp papers which do not. Wrinkled, water or gum stained prints may be dropped into clean water and may be carefully smoothed with pointed tweezers on a clean white blotter, transferred between other clean white blotters and dried under light pressure; they should then look like new.

"Let's Collect Essays & Proofs"

John Hotchner has located an interesting promotional type article in *Weekly Philatelic Gossip*, Dec. 16, 1944 issue, the year in which EPS and EPJ were founded. It was written by Ensign James F. McDonough, USMS. (One wonders whether he is [was] a descendant of the James F. McDonough who was president of the National Bank Note Co. in the 19th century.) His enthusiastic words about essays and proofs are still applicable to the hobby today:

Any person who has thrilled to the sight of a beautiful stamp or a fine engraving and who delights in showing them to others has missed one of the greatest delights in the hobby unless he has included essays and proofs in his collection, or, better still, made a collection of these magnificent items.

The thing that has slowed the popularity of the hobby of collecting proofs most has been the lack of knowledge by most collectors of their immense value and exquisite beauty, or, in some cases, the ignorance of the tremendous virgin field open to them to explore the history of these items, too many of which bear the sad burden of oblivion.

Probably the greatest number of collectors of essays and proofs are in the field because they got to see a collection here or there. There is no explanation or picture that can point out the glory of a well mounted album of fine, clean die or plate impressions, nor an enthusiastic word to convey the unbounded delight that the owner derives therefrom.

How can you make a collection of essays or proofs? Well, for one thing, it is very interesting to show the progress of an issue by showing essays, progress dies, trial colors, trial papers, finished die, plate proofs, and finally the stamp itself. In that way the stamp collection itself becomes more interesting and it is not necessary to "start all over again." For those who get as enthusiastic about proofs as many others have, there are many, many fields crying to be collected in detail. But it is wise to be discreet in the beginning, for, like stamps, you cannot collect everything unless your means are unlimited, and even then the number of unique items would make it all very discouraging. No, find a particular "sweetheart" and stay with it, and you will find a lovely philatelic flower blooming in your albums.



Collectors' Workshop



Many paper types used to produce stamps

What is underneath a stamp's pretty design?

Looking under a stamp's design and behind the story it tells, we come to the ink and paper with which the

stamp is produced.

located to them on the pages." Author Oberg and publisher Lindquist, in addition to wanting readers to understand the basics of paper and

1841, and I wish we had the technology — and the money — to do that in our weekly newspaper in 1991.

The box in Figure 2 lists these 14 paper types, as a

common type used in stamp production. Its appearance when held to the light is practically smooth, sometimes marked with a faint pattern of fine dots (which actually are the spaces between the closely spaced wires). Wove paper has the same consistency throughout.

On the other hand, if the wire arrangement over the doody roll is composed of closely spaced parallel wires, supported at wider intervals by other wires at right angles, the paper texture is known as "laid."

When held to the light, laid paper often appears to have faint, fine lines running through it.

These are the two most common paper textures, and most paper types can be included in one of these two categories.

In all cases of paper texture, the visible differences are created by the relative thickness of the paper pulp deposited in any one area. The paper is the thickest where it settles between the wires; it is the thinnest where the wires are intentionally raised (or accented) to produce certain textures or designs.

So now you know the terms wove and laid.

"Peltura" comes from French meaning skin. You may think of peltura paper as what we know as onion skin: a very thin, hard paper.

Chalk paper is also referred to as coated paper, as it is paper that is coated with a solution containing chalk or a chalklike substance.

Quadrille paper is exactly what the name says: paper with a series of closely spaced cross-crossed lines.

Granite paper is made by combining two kinds of stuff — stuff that is dyed and bleached. The dyed stuff lends its coloring to the finished paper product.

Granite paper that has silk threads in its stuff is sometimes called silk paper.

Batonne paper may be either wove or laid, and contains watermarked lines as if they were guides for writing.

If you wish to get deeply involved in learning more about paper and stamp production, there is a handy (pun intended) reference called *Papers and Gums of United States Stamps - 1847-1909* by Roy H. White.

In simple but detailed explanation, and superb color photography, White provides a wonderful basic primer on the subject.

Although this 1983 publication, which sold for \$75, is out of print, information on ordering a copy may be no-

Refresher Course

By Steven J. Rod

stamp is produced.

Although neglected by many collectors, it's a basic fact that without paper there wouldn't be a stamp in the first place.

Let's begin with a brief and simplified overview of how paper is produced.

The basic process of producing paper for printing stamps is similar to most forms of paper production.

One of my favorite books is *The Stamp Specialist - Number Four*, published in October 1940 by Harry L. Lindquist. The book contains a wonderful 25-page article by James H. Oberg, titled "Paper — A non-technical history and description of the more common types as used in Philately."

If you were one of the 3,000 subscribers to these hardbound volumes 51 years ago, your copy of No. 4 was accompanied by the glassine envelope shown in Figure 1. It is a set of eight paper samples "to be mounted with stamp hinges or pasted, if preferred, in the spaces at-

Stamp paper sample types

1. United States government paper (machine-made wove-calendared)
2. Machine-made wove paper
3. Handmade wove paper (outique)
4. Laid paper
5. Pelure paper
6. Chalk paper
7. Quadrille paper
8. Granite paper
9. In addition to these, the Scott catalog lists stamps printed on the following paper types:
8. Glazed paper
10. Thin paper (pelure type)
11. Thick chalk paper
12. Laid batonne
13. Wove batonne
14. Silk thread paper

Figure 2. Shows here are the names of eight paper types included in the 1940 Oberg article, plus six others.

papermaking, wanted their teaching to literally be "hands-on." So they sent samples of paper for their readers to see and touch.

Two article left spaces for the eight 4-by-6-inch paper samples to be affixed. In addition, it left marked spaces and listed the Scott numbers of stamps printed on six other types of paper, for an introduction to 14 different paper types. It was a great way to teach the basics in

means to show you the wide variety of paper on which stamps have been printed.

Looking at this list, you can see that there are nine basic terms used: wove, laid, pelure, chalk, quadrille, granite, glazed, batonne and silk thread.

Figure 3 shows illustrated examples of five of these paper types. Let's briefly look at the basic papermaking process, and then review these terms. The process begins with the production of highly liquified paper pulp, called "stuff," which may be produced from almost any combination of wood, fiber, rag content and recycled paper that has been beaten, mashed or chemically treated to an almost liquid state.

This stuff is then evenly distributed over a fine wire mesh screen, formed in a continuous belt.

As the stuff moves along the belt, much of the water is removed by shaking or suction, and the stuff is delivered to the first roller under which it will pass, known as the "dandy" roll.

It is the dandy roll that is responsible for creating the watermark on watermarked paper. Next week's Refresher Course will deal more extensively with watermarks as well as the final texture of the finished paper. The dandy roll is a hollow cylinder covered with a specific arrangement of wire, which is designed to create the desired paper texture. If the wire arrangement is similar to a very fine screen or mesh, the resulting smooth texture will be known as "wove" paper.

Wove paper is the most

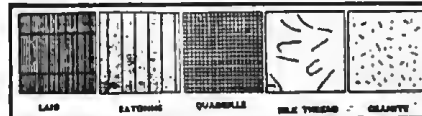


Figure 2. Illustrated examples of laid, batonne, quadrille, silk thread and granite papers, from the 1940 Oberg article.

lained by sending a No. 10 stamped, addressed envelope to White Papers, c/o JPA, Box 557, Boalsburg, PA 16827.

Although we primarily look at the color, size and perforations of stamps, one can easily see how the paper the stamp is printed on is an

important component of stamp collecting. It is vital to know at least the basics about paper.

An introduction to Stamp Collecting by Steven J. Rod, a compilation of these columns, is available in paperback for \$2.95. All orders postpaid from Linn's Stamp News, Box 28, Sidney, OH 45385.

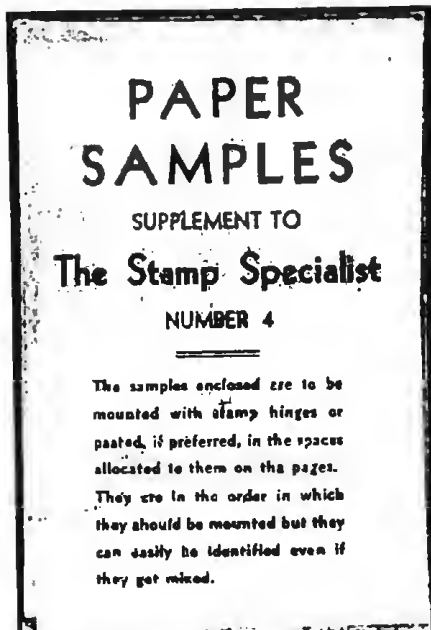


Figure 1. This glassine envelope contains eight paper samples that were to be affixed to an article describing paper and paper production.



Collectors' Workshop



Watermarks part of papermaking process

Last week we discussed how paper is made. We described the basic principle of liquid pulp settling between the wires on the dandy roll (see Art. 22, page 46). It is

side down.

Many collectors in this country do not collect all different watermark orientations, although British and other collectors consider it a

design of the watermark extends over a large group of stamps, with only a small portion (sometimes none) of the design included on a single stamp.

that you are not absolutely sure is safe for use. This includes lighter fluid, which contains petroleum distillates that can harm your stamps.

Stamps always should be handled with tongs when being checked in watermark fluid, for the protection of the stamps and your hands.

Watermark fluid should always be used in cool, well-ventilated areas, as many are extremely flammable and most have slight toxic fumes. It also is important to note that you need to be careful about some different types of watermark fluids.

For example, many British stamps of the 1860s were printed by photogravure and can be damaged by some watermark fluids. Those fluids that are photogravure safe will say so on their labels.

Most watermark fluids will not harm the gum on mint stamps.

first test a damaged stamp of the same type, if possible."

This warning was made necessary by the fact that some inks that are water soluble also tend to run off the paper and dissolve when placed in watermark fluid. The suggestion to test a similar, but damaged copy of the stamp is a good one, but sometimes is not practical if such a copy is not available.

One way to avoid soaking stamps to check for watermarks is to purchase an electric watermark detector, which utilizes special lighting.

Although you avoid using liquids, the downside is the expense. Better models of electric watermark detectors will cost more than \$100.

Many watermark designs appear in intervals on the paper. This can cause the designs to not be completely

shown on one stamp.

A portion of the watermark may appear on each of two or more stamps. This occurs because the watermark paper is produced first, and then the stamps are printed on the paper.

One of the most common examples of this is the USPS watermarks on U.S. stamps. Looking at the sketch in Figure 1, you can see how this occurs.

If you are dealing with a used stamp, the tiny portion of the design that shows can be obliterated by the cancel, making it difficult to locate.

Look at the block of Malaya stamps shown in Figure 2. To the right is the same block from the gum side, which shows an example of a Crown and CA watermark. Note that the complete watermark is centered on each stamp. Note, too, how you are looking at the watermark in reverse, since the stamp was printed on the side of paper from which the watermark would be read from the normal left to right position.

The watermark on the Figure 2 block of four stamps is strong enough that detection of it can be done without fluid.

It is entirely possible to build your collection around the study and acquisition of watermarks.

Some years ago, Whitman Publishing published *Worldwide Watermarks and Perforations*, by Ervin J. Felix.

This out-of-print book illustrated and listed all known watermarks from 1840 to date (which was 1966).

If you can borrow this book from a philatelic library, you will find it extremely useful. It's a great way to get started.

The illustration to Figure 3, showing the watermarking process, is from page 29 of this very useful book.

Happy watermark detecting.

An Introduction to Stamp Collecting by Steven J. Rod, a compilation of these columns, is available in paperback for \$2.95. All orders payable to Linn's Stamp News, Box 29, Sidney, OH 45365.

Refresher Course

By Steven J. Rod

this part of the papermaking process that is the nature of watermarks.

A watermark is a distinguishing mark created during the paper manufacturing process, often used as a way to prevent forged (fake) stamps by a criminal. By printing stamps on watermarked paper, it becomes almost impossible for the stamps to be accurately copied.

In watermarked areas, the paper is made intentionally thinner to produce the watermark design. The design of the watermark is created by the attachment of small pieces of metal (called "watermark bits") to the dandy roll at necessary intervals to produce the desired design. Because the watermarks are created by this metal being attached to the wire, they were originally called "wiremarks."

Watermarks usually are positioned to read from the front of the stamp, which means that when you view the watermark from the back of the stamp it is reversed. However, most watermarked U.S. stamps have up to four different watermark orientations: forward, backward, right side up and up-

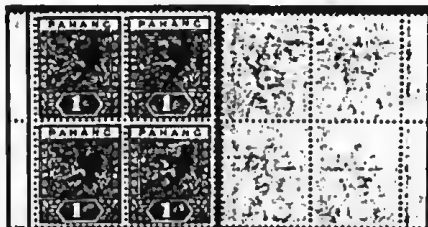


Figure 2. Looking at the gum side of a block of four of the 1892 1c green issue of Malaya-Pakang (right), we can see, without the use of watermark fluid, how the Crown and CA watermark is clearly centered on each stamp.

side-specialty.

Mention should be made of an unintentional watermark, the so-called "stitch watermark," which is not produced by any special bit. A stitch watermark consists of small, irregular parallel lines, generally shorter than the width of the stamp. This occurs when wet pulp fails against stitches in the metal wires connecting the ends of the continuous belt.

Watermarks may take many forms: letters, pictures, symbols, or any combination to form a design. They come in a number of different configurations, including single or multiple designs on a single stamp; continuous, in which the overall design is repeated numerous times on a sheet, with a random portion of the design appearing on each stamp; and group watermarks, where the

watermarks can be very important to the stamp collector.

Often a collector will find two stamps that are identical in design, color and perforation, but one is printed on watermarked paper and one is not. In some cases this can make the difference between a common stamp and one that is worth a lot of money.

In other words, the presence or absence of a watermark, and the ability to detect it, is an essential skill for the collector.

There are a number of methods for detecting the presence of a watermark on a stamp. The most simple applies to particularly distinct and clear watermarks.

Hold the stamp up to a bright light, with the printed side facing the light. The watermark may be visible to the naked eye by this method. This process sometimes can be modified for less distinct watermarks by using small pieces of colored cellophane or plastic.

Place the cellophane between the stamp and the light source. This helps to neutralize the color of the stamp design, which might be interfering with the clear detection of the watermark.

If this simple method fails to produce clear results, you will have to turn to the most common method of detection: watermark fluid and a watermark tray.

Any flat-bottomed black tray will serve as a watermark tray. Black is desired to produce clear contrast between the watermark and the rest of the stamp.

The stamp being examined is placed face down in the black tray containing watermark fluid. Watermark fluid is available for purchase from many stamp dealers.

A number of other solvents will work in detecting watermarks, including common lighter fluid. However, it is best not to use any liquid

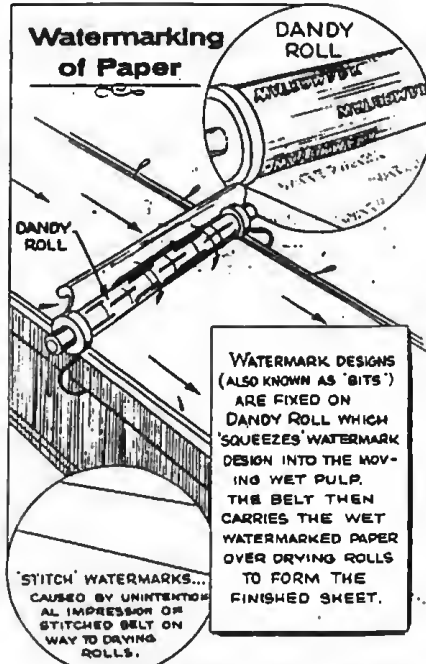


Figure 3. A clear sketch of how paper is watermarked, from a 1968 publication titled *Worldwide Watermarks and Perforations*, by Ervin J. Felix.

Stamps should be allowed to dry thoroughly so the watermark fluid in the stamp can be allowed to completely evaporate.

Starting in 1890, the Scott Specialized Catalogue of United States Stamps included the following warning about watermark detection:

"Note: This method of detecting watermarks may damage certain stamps printed with inks that run when immersed (such as Scott 1260 and 1832) It is advisable to

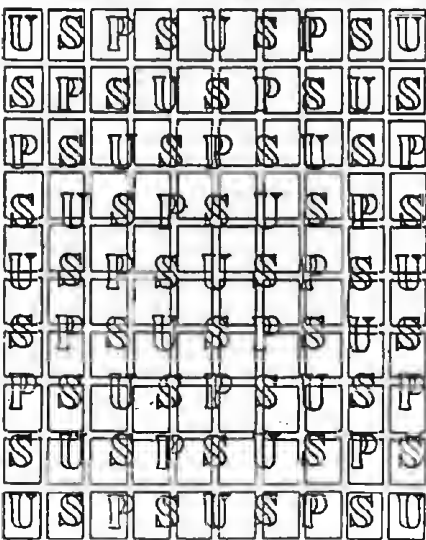


Figure 1. As shown on page 23A of the 1991 Scott Specialized Catalogue of United States Stamps, the USPS watermark on U.S. stamps can appear as almost a complete letter, or as small as just the corner of a letter.

Coins & Stamps

New Red Book Is U.S. Guide

By Leon Lindheim

The 24th (1971) edition of the numismatic best-seller, "A Guide Book of United States Coins," by R. S. Yeoman (Western Publishing Co., \$2.50), commonly called the Red Book, has now been released.

This retail price guide of our coinage from 1616 to date is a necessary tool for the collectors of United States coins, whether the hobbyist is a beginner or an advanced collector.

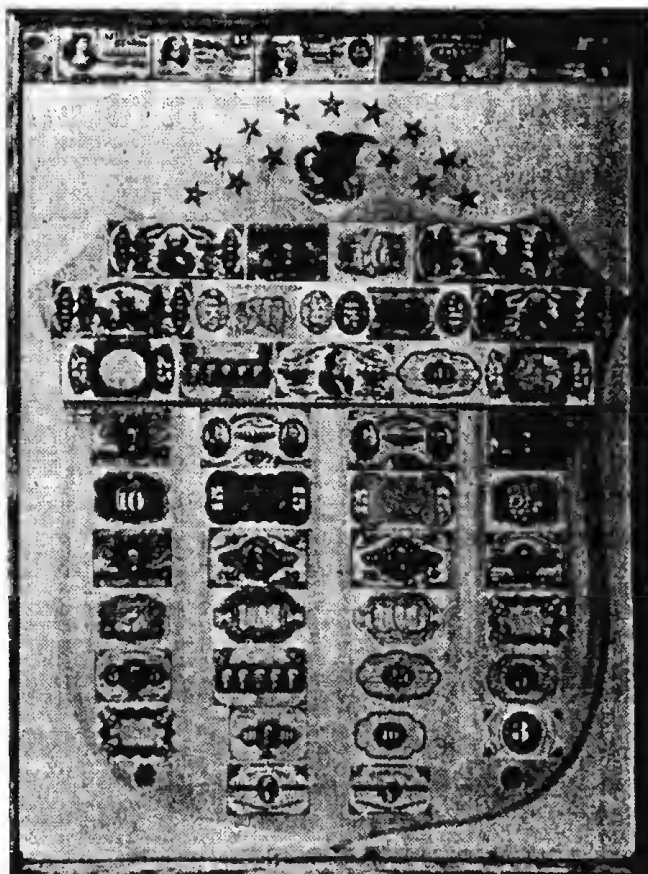
A new chapter entitled "Old Red Books Never Die" has been added. Using all 23 previous editions, Yeoman has selected 65 key coins of the 1-5-10-15-25 and 50-cent series and made a careful survey of their price structure, a procedure I have often followed in studying both U.S. and Canadian coins.

Price changes are generally minimal; with key dates, commemoratives and Colonials moving up, while common date coins decreased slightly in value. Additional gradings have been added to a number of series.

This is one book that I recommend. I suggest that each edition be purchased and added to your library.



LINDHEIM



ANA souvenir sheet.

Did You Know

... that in 1904 a dealer was hard put to sell a Fractional Currency shield for \$8?

For four months running a coin dealer from Boston named W. Von Bergen advertised a "somewhat soiled" shield for \$8, indicating that he had no "takers" for at least three months.

When you consider that the face value of the 39

specimen notes pasted on the shield was more than \$2, and that the rare 15-cent Grant and Sherman notes, which never were issued for circulation, could retail for more than \$4, it is amazing that there were no "takers" immediately when offered.

As to being "somewhat soiled," this was not unusual. These shields were used by banks as counterfeit detectors from 1865 to about 1870, after which most were relegated to the basement. Not until the turn of the century was enough interest shown in this series for dealers to ask bankers to see if they owned one (or more) that they might wish to sell.

Interest in fractional currency has grown steadily since then. Twenty-five years ago one could be obtained for \$50. By 1960 the price had advanced to more

than \$300. Today a fairly clean one sells for \$600 or more.

When reading through the government publication "Domestic and Foreign Coins Manufactured by the Mints of the United States 1792-1965," I noticed that in 1854 the Charlotte, N. C., Mint was reported to have struck four gold dollars. I find no record of this date and mint in any catalogue. L.P.

I had noticed the same thing some 20 years ago and have tried to find some explanation. I had noted that in November, 1906, one was reported in a small town in Pennsylvania in a newspaper article. But I discount the report since I have read of more than 100 different 1804 silver dollars discovered, when numismatists can not account for more than 13.

A Numismatic Journey through Steubenville

There's no place like home—your home town, that is—to assemble a meaningful collection of numismatic items.

by R. Scott Carlton
ANA 59172

NUMISMATISTS ARE TOO romantic for their own good. No, I don't mean that coin collectors necessarily make great lovers (although that's what all of us claim). What I am talking about is romanticism in the 19th-century sense—a yearning for the long ago and far away.

Why must a coin collection consist of remnants from another time and another place? Every nook and cranny in the world reeks of numismatic history, and the enlightened collector can sense it. Even the most unlikely places yield a wealth of numismatic fascination for the lucky soul willing to seek it out.

The best place to start is your own home town, because that is where most people's hearts remain even years after they have left. My home town is Steubenville, Ohio. I didn't choose Steubenville—you might say it chose me. Although my travels have taken me to many faraway places since I moved away from there years ago, I still return home whenever I can to escape the shackles of my grueling schedule.

Because fate decreed that I should begin my existence in that feisty river town in eastern Ohio, it is there that I begin my numismatic odyssey. As small cities go, Steubenville is probably as typical as any you will find. It possesses no mint, no gold-mining operation or any particularly massive historical significance, yet I find Steubenville bursting with numismatic mystique. No matter where I look, I find something to fascinate even the most ardent skeptic.

A numismatic journey through Steubenville must begin on the corner of Third and Market Streets, where the venerable old Jefferson County Court House has majestically stood longer than anyone can remember

IN FRONT OF that revered edifice stands the pigeon-stained statue of Edwin McMasters Stanton, Steubenville's only native son ever to appear on U.S. paper money . . .

In front of that revered edifice stands the pigeon-stained statue of Edwin McMasters Stanton, Steubenville's only native son ever to appear on U.S. paper money and postage stamps. Stanton's stern, bearded countenance graces several U.S. notes of the post-Civil War period, as well as the 7-cent stamp of that same era.

In his day, Stanton was regarded as one of the great Civil War heroes of the North. He had served as President James Buchanan's attorney general and then became Abraham Lincoln's secretary of war. In this latter capacity, his hard work and efficiency contributed significantly to the Union's military success.

Stanton's nemesis was Vice President Andrew Johnson, who ascended to the Presidency upon the assassination of Lincoln. Johnson was hardly the most popular man in Washington. He was regarded as somewhat of a misfit, partly because he had shown up drunk at his inauguration as Vice President, but mostly because of his outrageous reconstruction plans for the South. (Had the *Tonight Show* existed in the 1860s, Johnny Carson and Jay Leno would have ground Johnson into dog food just as they verbally castigate Dan Quayle.)

Upon becoming President, Johnson did not want Stanton in his Cabinet. When Stanton refused to resign, Johnson fired him. However, Congress would not accept the dismissal and reinstated Stanton. Johnson promptly fired him again. This second firing without the approval of Congress—repudiating the Tenure of Office Act—was the catalyst that caused Andrew Johnson to become the only U.S. President in history to face impeachment proceedings. The House of Representatives actually did impeach Johnson, but the Senate failed to ratify that impeachment by just one vote. Nevertheless, Johnson's political career was irrevocably blighted, and he lost the 1868 election to Ulysses S. Grant.

Unlike Johnson, Grant was a staunch friend and supporter of Stanton. At his earliest opportunity, Grant chose Stanton to sit on the Supreme Court, an ambition that Stanton cherished all his life. Unhappily, that coveted seat eluded Stanton—he took ill and died just a few days before he was to be sworn in as an Associate Justice.

Since his death in 1869, Stanton's reputation has suffered considerable damage, largely because of persistent rumors that he led the conspiracy to assassinate Lincoln, Johnson and Secretary of State William H. Seward.



Edwin M. Stanton
7c



Secretary of War under Abraham Lincoln, Steubenville native Edwin McMasters Stanton is depicted on a 50-cent fractional currency note and a 7-cent postage stamp. His home town honored him with erection of a statue in front of the courthouse.

ITS MOST GLORIOUS moment came on a bleak February morning in 1861 when Abraham Lincoln honored the city with a short visit.



According to persistent rumors, Lincoln's decision to be as kind and gentle as possible to the defeated South angered Steubenville's native son, Edwin Stanton, and other key Union officials.

As the story goes, Lincoln's decision to be as kind and gentle as possible to the defeated South greatly angered Stanton and other key Union officials. They felt that Lincoln was giving back everything the North had fought so valiantly to win, and they wanted Lincoln out of the picture. To achieve this end, Stanton collaborated with three Southern sympathizers willing to accomplish the job.

The validity of this unlikely theory may never be determined, especially since Robert Todd Lincoln, Abraham's son, supposedly burned the papers that he claimed would prove who really was responsible for his father's death. Could that mysterious person (if, indeed, such a person ever existed) have been Stanton? We will likely never know for sure, but the theory may forever tarnish the memory of Steubenville's favorite son.

Edwin Stanton's somber statue stands guard over the stately courthouse, seemingly oblivious to the black cloud hanging over Stanton's memory. Old Andy Johnson must chuckle in his grave every time teenagers climb up Stanton's statue to place an empty beer can in his outstretched hand. (What an ironic gesture, considering that Stanton was a cold, sober type who was not much of a drinker. Nevertheless, maybe his only regret is that the can isn't half full!)

THE
BALANCE OF
THE ARTICLE
DOES NOT PERTAIN
TO FRACTIONAL
CURRENCY

President accompanied by the big red band playing its own unique night song. At that precise moment, Steubenville was the center of the universe.

As I have already mentioned, Steubenville is an old town at least by

IN THE EARLY
artists from all
blank sides of

Midwestern states on the Ohio River. The fort was soon built. City of Steubenville and the city were Ferdinand von Schomburgk who had volunteered for the American Revolution.

Steubenville's party, made ever World War II. included the issue of flats bearing the on. These souvenirs, and many

The wooden of the myriad and distributed over the past of merchants' issue Civil War. More as The Hub depicts variety of processes, traditions, are easily

Steubenville Murals." In the from around the of its oldest buildings the downtown these works people already complete

Several of the Eastern Ohio, as the National Reserve system which it did for

Of all the hidden in an

Paper money chemically stable, but not durable

Rag note paper good quality

Up until now I have been devoting my columns to topics related to the care of metal coins, tokens and medals. I am sure that the paper money collectors have given up on me totally. Well, your patience will be rewarded. This month's topic will begin my discussion of the problems associated with collecting paper money.

One of the main reasons that I have left paper money until now is that relatively speaking, it has far fewer problems than coins. Although paper notes can be easily creased, torn, soiled or even disintegrated through everyday handling, chemically they are quite stable. Durability should not be confused with stability.

As with metal coinage, it is important that you understand the materials that make up a paper note. Basically, there are two — paper and ink — though modern materials have been introduced, most notably holograms (e.g., on the Australian \$10 and Canadian \$50 notes) in an attempt to curb counterfeiting. Holograms are so new that we don't know what problems we are likely to encounter in the future. For now, most collectors will only need to worry about paper and ink.

Most paper money is printed on good quality linen or cotton rag paper. Two notable exceptions to this are scrip and paper money printed in times of emergency. Both tend to be printed on paper of questionable quality and as a result can be rather problematic. I will deal with these sorts of paper notes in later columns.

Rag paper is paper that is literally made out of rags. For centuries, almost all paper in the Western world was made from this material. Paper makers would collect old, clean, cotton or linen rags for their product. The scarcity of rags over the centuries is quite well known. In 1666 the English Parliament decreed that only wool could be used for burial shrouds, saving the linen or cotton for the paper makers. Some paper mills went to ghastly lengths to obtain rags. One 19th century paper maker in Gardner, Maine, imported Egyptian mummies for the sole purpose of removing the linen wrappings which in turn were used to make a coarse brown wrapping paper. Unfortunately, an epidemic of cholera, acquired from the mummies, struck the rag-pickers and cutters in the mill.

The production process began by soaking the collected and sorted rags in water and allowing them to ferment for six to seven weeks to loosen the fibers. After fermenta-



Saving money

By Susan L. Maltby

tion the rags were washed and then macerated or "beaten" to further break down the material to form a pulp. The pulp was poured through a screen which caught the small cotton or linen fibers, while the water ran through. Once dry, this mass of fibers formed a sheet of paper. Although this process is now mechanized, some artists and specialty paper mills still make fine papers in this manner.

After the paper was dried, it was usually sized so that it could be used for printing or writing. Sizing does not refer to cutting but to the introduction of agents to stiffen the surface slightly. Sizing is important because it gives an even surface to receive the ink. Most papers were sized with different forms of animal glues (made from boiled animal hides). Modern papers are sized with a myriad of materials depending on their expected use.

Rag note paper is very good quality, quite pure and acid free. The main component of the linen and cotton in rag paper is cellulose. Cellulose is a long, chain-like glucose polymer with few inherent weaknesses. However, cellulose can be degraded or broken down when acids or light attack it. As the cellulose polymer degrades, its long chains are broken into smaller units. The shorter the cellulose chain gets, the weaker the material, in this case the paper, becomes. It is the breakdown of the cellulose molecules which makes old degraded paper so brittle and friable.

Despite the obvious frailties of paper as compared to metal coins, paper money is produced to be durable and withstand many of the rigors of daily life. They are made from a good quality paper which is essentially acid free. If treated properly they can survive for a very long time. In my next column I will discuss what can be done to maintain the stability inherent in most paper money.

Susan L. Maltby, Toronto, is a private conservation consultant. She has written and spoken about numismatic preservation and cleaning on a number of occasions.

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MEMBERSHIP RECOMMENDED BY.....
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Suite # 203
30799 Pinetree Road
Pepper Pike, OH 44124

ATTACH \$15.00 FOR DUES WHICH INCLUDES A \$5.00 NEW MEMBER CHARGE
FOR THE LATEST UPDATE TO THE M.R. FRIEDBERG "ENCYCLOPEDIA OF
UNITED STATES FRACTIONAL & POSTAL CURRENCY". MEMBERS RECEIVE
NEWSLETTERS AS ISSUED AND HAVE FULL VOTING PRIVILEGES. ANNUAL
MEETINGS ARE HELD EACH JUNE IN CONJUNCTION WITH THE MEMPHIS PAPER
MONEY SHOW" AT MEMPHIS, TENNESSEE.

NAME.....
COMPANY NAME.....
ADDRESS.....
CITY.....
STATE..... ZIP CODE.....
WORK PHONE.....
HOME PHONE.....
COLLECTOR ?..... DEALER ?..... DEALER/COLLECTOR ?.....
MEMBERSHIP RECOMMENDED BY.....
MAY WE INCLUDE YOUR ADDRESS & CITY IN OUR MEMBERSHIP LIST? YES/NO
DATE SUBMITTED ../../..